

South Florida's Ethnic Heritage Festivals

# FLORIDA HERITAGE

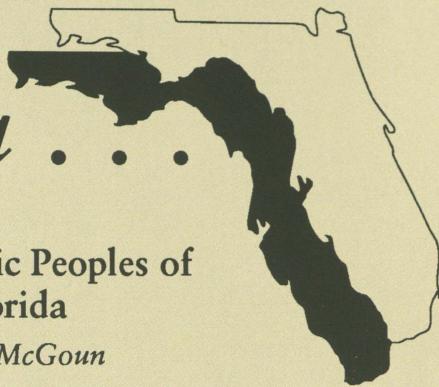
SUMMER 1993

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Tarpon Springs*

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**STAINED GLASS—  
COLOR IT GLORIOUS**

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# FLORIDA HERITAGE

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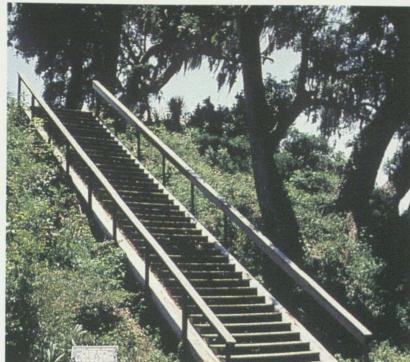
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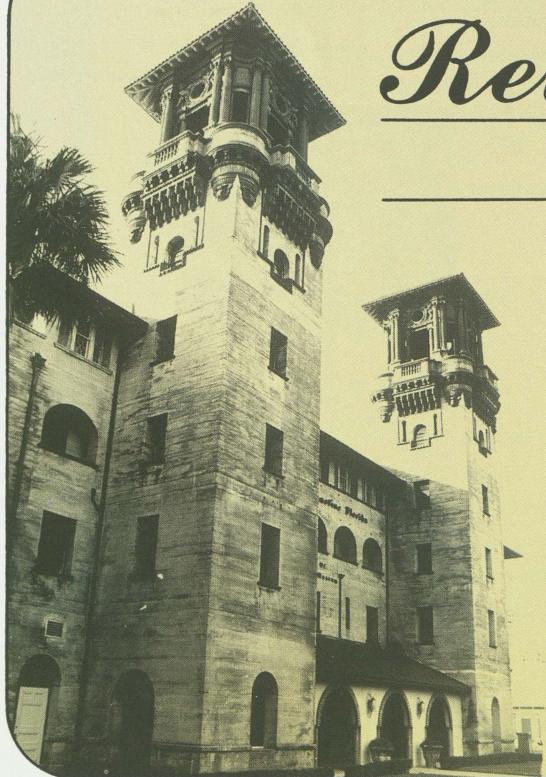
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# FLORIDA HERITAGE

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## FROM THE SECRETARY

# PROTECTING FLORIDA'S TREASURES

Welcome to *Florida Heritage*. This is the first issue of a new magazine devoted to presenting Florida's historic resources from a popular point of view.

There is a wealth of fascinating historical places in Florida. Many of them, unfortunately, are among the best-kept secrets, as time and growth have submerged them in an ever more complicated landscape.

Our state is growing rapidly. Many new people move here every day from other parts of the country and the world, particularly from Caribbean nations. Both our population and its ethnic composition have increased dramatically since World War II, putting an enormous strain on the state's existing infrastructure, as well as its older and smaller residential neighborhoods and commercial downtowns.

One result has been a greatly increased rate of destruction of older buildings and landscapes, including archaeological sites, in favor of larger, more modern and more densely used space. Older buildings and open spaces are viewed as not profitable or adaptable.

Another result is a diverse population, a large segment of which is without deep roots in Florida and a sense of identification with Florida's historic places. Others who have been here longer still feel such constant change that they wonder what of Florida today will still be here tomorrow.

It is our hope that *Florida Heritage* will help engender a better sense of place or community and a better sense of continuity in our lives by focusing attention on the wealth of historic places, representing the important events, the aesthetic values, the ethnic diversity and the common experiences which make up the social geography and history of our state. In making Floridians more aware of their heritage, it is also our hope that this awareness will carry over into a new level of appreciation that will be a positive force for the preservation of our historic sites.

In each issue of *Florida Heritage* you'll find articles, news, book and media reviews, as well as outstanding photography, all designed to whet your appetite to visit the places and events that reflect Florida's heritage and ethnic diversity. In future issues, you'll read about historic museums and gardens, restored opera houses, battle re-enactments, archaeological sites, heritage parks, and more. We hope these will stimulate you to visit Florida's historic places and become involved in our efforts to save them for future generations. We also hope you will look forward to reading each issue and that you will take the time to let us know what you would like to see in future issues.



  
Jim Smith  
**SECRETARY OF STATE**

*Items of interest from around the state.*

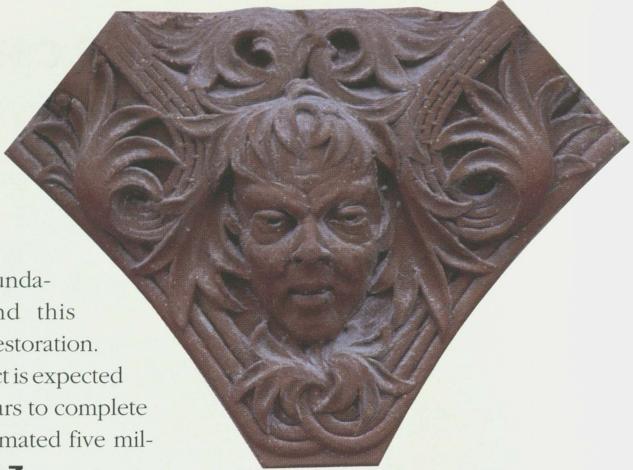
### KEY WEST CUSTOMS HOUSE TO BE RESTORED

A Key West landmark for over a century, the 1891 Customs House has begun a multi-million dollar restoration project which will return the building to its former place of prominence in the community. The massive brick, granite, sandstone and terra cotta structure is considered to be one of the finest examples of Romanesque Revival architecture in the state. The building has served as a maritime courthouse, post office and housed the offices of the U.S. Lighthouse Service. In 1898, it was the location of the Court of Inquiry which assembled following the sinking of the battleship Maine in Havana. The building was aban-

doned in 1974 and went through a succession of owners until it was acquired by the State of Florida earlier this year.

Now leased to the Key West Art and Historical Society, the building will serve as a museum, library and archives. Susan Olsen, director of the project, notes that \$250,000 has already been spent for preliminary planning and development for the restoration. Now underway is the first phase of the project, a half-million dollar undertaking that will replace the building's deteriorated roof and remove later additions. State grant assistance, coupled with financial support from the Monroe County Tourist Development Council and

other private foundations, will fund this phase of the restoration. The entire project is expected to take three years to complete and cost an estimated five million dollars.—M.Z.



ALAN S. MALTZ

### PRESERVATION AND MUSEUM GRANTS FUNDED

**BOTH HISTORIC PRESERVATION AND MUSEUM PROJECTS will receive funding during fiscal year 1993-94 as a result of legislative action. In the state budget passed in early April, the Florida Legislature appropriated \$8.9 million for Special Category grants and \$1.5 million for matching grants for historic preservation projects. Special Category grants are awarded for restoration and rehabilitation projects with needs in excess of \$50,000. In September, 1992, the Historic Preservation Advisory Council recommended 40 Special Category projects, all of which will be funded by the Legislature's action. The application deadline for state historic preservation matching grants is December 15, 1993.**

**For the fifth consecutive grant cycle period, the Museum of Florida History received \$500,000. This money will be appropriated for history museums seeking operating support and money for exhibitions. The application deadline for similar 1994-95 museum grant cycle appropriations is December 15.**

**In addition, the Legislature appropriated \$213 million for Hurricane Andrew relief, and about \$800,000 of that was designated to be used for repair and restoration of historic sites damaged in the storm.—P.M.P.**

### SHIPWRECK MAY BE FLORIDA'S OLDEST

The shipwreck survey team of the Bureau of Archaeological Research recently discovered a colonial period wreck in Pensacola Bay which may be one of the earliest found in Florida and one of the oldest in the Americas. The ship is thought to be associated with the 1559 settlement attempt of Tristan de Luna, which was abandoned two years after the loss of seven of his 13 vessels in a hurricane.

State underwater archaeologists believe the ship is sixteenth century Spanish because of its architecture, anchor and types of ceramics found at the site. River rock, which was commonly used by early colonial sailing ships, was found on the site. The mast step assembly and pump well are like those on other shipwrecks that date from the sixteenth century, and the anchor is similar to those of the 1554 Spanish fleet shipwrecks at Padre Island, Texas. The ceramics are Spanish, mostly utilitarian rather than export wares. Olive jar fragments, parts of a leather shoe, hemp rope fragments, animal bones, part of a bilge pump and what may have been a ceramic brazier for on-board cooking were also found.

"This is a site of overriding

historical importance, not only for Pensacola, but for the rest of the state," said Dr. Roger C. Smith, state underwater archaeologist. "We really don't have very good examples of first Spanish period shipwrecks in Florida. We know more about the shipwrecks of the Greeks and Romans some two thousand years ago than about those of our colonial period. This could open a new chapter in our knowledge of that time."

The site, along with three other colonial period wrecks, was found during a systematic search of the bay by the Pensacola Shipwreck Survey, funded by a Florida Coastal Zone Management grant with federal funds from the National Oceanic and Atmospheric Administration. The survey team was using a magnetometer to search four areas of the bay considered likely beachheads for the Spanish expedition when it found the colonial wreck.

The location of the wreck will remain undisclosed to protect it from unauthorized diving. Additional research will be carried out this summer when the Bureau of Archaeological Research and the University of West Florida conduct a field school to further explore the site.—R.S.E.

## PORTRAIT OF A FLORIDA PRESERVATIONIST

Meet George W. Percy—archaeologist, educator, public servant—and 1992 recipient of the Florida Trust for Historic Preservation's prestigious Carl Weinhardt Award. The award, named in honor of nationally renowned art historian Carl Weinhardt, was created by the

Florida Trust Board in 1986 to recognize exemplary leadership in the field of historic preservation.

"George Percy has literally revamped Florida's historic preservation program, making it one of the most effective and financially successful state programs in the country," said Joan

Jennewein, first president of the Florida Trust. "He also brought that program to the public through his alliance with the statewide preservation organization and his assistance to local preservation efforts."

Don Slesnick, recently elected president of the Trust, echoed Jennewein's praise: "To know what George Percy means to preservation in this state, you have to know what preservation programs were like before his tenure. The difference is day versus night. George is responsible for many of us being preservationists."

Born in Bayshore, New York, Percy trained as an anthropologist at Yale and Tulane Universities before he joined the faculty of Florida State University as an Assistant Professor of Anthropology in 1970. At Florida State he served as director of FSU's archaeological field school at

Torreya State Park and co-director of a joint field school between Florida State and Case Western Reserve University at two Fort Walton temple mound sites.

In 1974 Percy came to the Florida Department of State to head the Archaeological Research Section of the Bureau of Historic Sites and Properties. He was appointed State Historic Preservation Officer in 1983 and chief of the newly created Bureau of Historic Preservation. In this position, he authored or co-authored and lobbied for the passage of some thirty pieces of historic preservation legislation. It is here that Percy feels he has made his greatest accomplishments: expanding the state's legal framework for historic preservation, creating a multi-million dollar program of historic preservation and museum grants and increasing public participation in historic preservation.

Francis Bourque, chairman of the board of the Old School Square Cultural Arts Center in Delray Beach, noted the special attention Percy has given the private citizen. "On a professional level, his office has always had an open door policy, encouraging me to try new things that I might not otherwise . . . Personally, his combination of professional expertise and an unselfish attitude allows others to shine," she said.

Today Percy continues to serve as Florida's chief preservation official and also as director of the Division of Historical Resources. "Preservation is the right thing to do, only if it is part of the vision people have for their community," he commented, stressing his philosophy of preservation education rather than regulation. "Preservation is a matter of choice by communities and by

individuals who own historic properties."

*Florida Heritage* magazine is Percy's latest tool for promoting historic preservation. By instilling an increased appreciation of the wealth and diversity of the state's resources, he hopes an increased desire to preserve them for future generations will follow. "Historic preservation is buying time," he said, "slowing down the rate of destruction, so that, after many generations, we may truly see what are worthy symbols of our heritage. In the shorter term, we avoid too much future shock by helping ensure a sense of continuity in our lives."

"Preservation requires a variety of commitments—economic, social, intellectual and emotional—which cannot be effectively maintained just by passing laws," Percy added. "Preservation is often in danger of being over-professionalized and overly bound up by regulations. The fundamental responsibility of those of us involved in preservation professionally is to make others (not just historic property owners) aware of the diversity, interest and accessibility of their heritage and provide incentives to choose preservation as the right thing to do." —M.Z.

## FORMER SCHOOL OPENS AS THEATER

On February 28, the curtain went up for the first time on the newly renovated Crest Theatre in Delray Beach. The theater is the latest addition to Old School Square, a cultural arts center comprised of a group of three historic school buildings now used for a variety of cultural and entertainment purposes. The theater is located in the auditorium of the former Delray High School, a 1925 Mediterranean Revival style building. Begun in 1991, the renovation was assisted by over \$900,000 in grant funds provided by the State of Florida and an additional grant from an anonymous private foundation. The result is a warm, 322-seat intimate theater, with excellent sight lines and acoustics. The auditorium's original proscenium arch was preserved in the renovation, its stage tripled in size to accommodate a wide variety of performances, and its period wood seats were replaced by more comfortable upholstered seating.



George W. Percy



## THE SAN CARLOS INSTITUTE: A LEGEND RESTORED

In January, the San Carlos Institute in Key West re-opened after a nearly five-year, four-million dollar restoration effort. For Miami attorney Raphael A. Penalver, Jr., the driving force behind the project, there is no more important place for the Cuban people in the United States. "It's like a cathedral, a shrine to the Cuban independence movement," he says with pride. Cuba was the last of the Spanish colonies in the New World to gain its independence, and the establishment of the San Carlos Institute in Key West on November 11, 1871 marked the beginning of its drive for self-government. It was named for Cuba's Seminario San Carlos and was a gathering place for Cuban intellectuals, as well as an educational institution, teaching the history and customs of Cuba and the United States in both English and Spanish. In January 1892, Jose Marti, considered the architect of the Cuban independence movement, came to the Institute and from there united Cuba's exiled community. Twenty years after Marti came to the San Carlos, Cuba achieved its independence from Spain.

The San Carlos Institute has occupied three separate locations in Key West: its original building on Anne Street, a larger structure on

## SLESNICK NAMED FLORIDA TRUST PRESIDENT

Donald D. Slesnick was elected to a two-year term as president of the Florida Trust for Historic Preservation at the Trust's Annual Meeting in Tarpon Springs in May. Slesnick, a partner in the law firm Slesnick and Casey in Miami, has been active with the Florida Trust for seven years and involved with preservation activities in the state for some ten years. He served as first chairman of the Florida Historic Preservation Advisory Council, was president of the Dade Heritage

Trust for two terms, is past chairman of the Metro-Dade Historic Preservation Board, and has been president of the Dade Heritage Trust Revolving Fund since 1985. Slesnick has served in a variety of capacities in the Florida Trust, including as a member of the executive committee, as well as chairman of the nominating, revolving fund, annual meeting, and legislative committees.

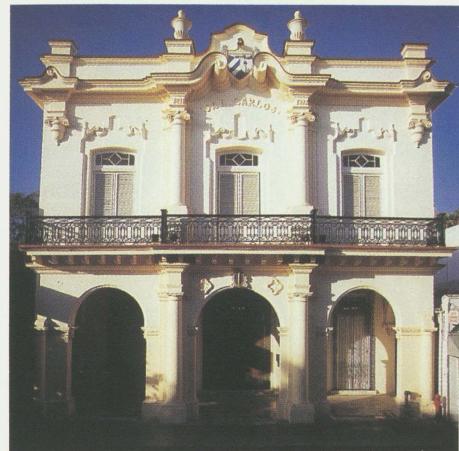
Slesnick said he has an ambitious list of goals he'd like to see achieved during his term, which includes working to re-energize the organization by bringing more board members into active roles with specific projects and more non-board members onto committees. "Carrying forward with the great work of our past presidents, I'd like to expand the innovative programs, such as tours and educational programs, that they started," he said. "I think these will help us build our membership base and help strengthen local preservation groups as well. And, to fulfill our role as a designated support organization for the Secretary of State and Division of Historical Resources, we need to expand our efforts to work closely with them as well." Slesnick also indicated his interest in strengthening the relationship between the boards of the Trust and Bonnet House, the house museum in Fort Lauderdale owned by the Florida Trust and operated by Bonnet House, Inc. —R.S.E.



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Fleming Street and a third building on Duval Street. After this building was severely damaged by a hurricane in 1919, it was rebuilt in 1924 following the design of prominent Cuban architect Francisco Centurion. The Baroque-inspired building includes marble staircases, hand-crafted mosaics, frescoes and Cuban tiles, and even a small fragment taken from the original colonial wall surrounding Havana. The San Carlos served as a school, theater and the Cuban consulate until 1983 when deterioration forced its closure. For a time the building was threatened with demolition, but in 1985 Penalver began his drive to restore the building. Funding for the project was secured in the form of nearly \$3 million in grants from the State of Florida and more than \$1 million in private donations and in-kind services.

Exactly 100 years to the day after Marti's arrival in Key West, the building he once called "La Casa Cuba" re-opened. It now serves as a Cuban-American museum, art gallery, library, conference center and theater. The Institute is open daily to visitors; call (305) 294-3887 for information.—M.Z.



## COCONUT GROVE MARKS BLACK HISTORY

SEVEN HISTORICAL MARKERS have been placed in the Coconut Grove section of Miami to recognize the contributions of early Bahamian and African American settlers to the area. The project was a joint effort of the Coconut Grove Cemetery Association and the City of Miami. Local historian Esther Mae Armbrister collected much of the historical information for the markers and Research Atlantica, Inc., was commissioned to write the marker text. CocoWalk, a shopping development in Coconut Grove, donated \$7,000 toward the markers as part of an agreement with the city when an old

building was torn down and the mall was built in its place.

Subjects of the markers include early settlers, educators, early businesses, churches, schools, Odd Fellows Hall, and architecture. The first blacks who lived in the Grove were Bahamians who had traveled from Key West in the late nineteenth century in search of employment. Jobs were plentiful in South Florida at the time, and included labor for Flagler's railroad, seasonal farm work, hotel work and household labor for white settlers. The black community grew and established its own businesses, including a dry goods store, a bicycle shop, grocery store, ice cream parlor, dance hall and a coffin business. Several wood frame Bahamian style houses built at the turn of the century still stand.—R.S.E.

## FOLK AWARDS ANNOUNCED

Each year, the Florida Department of State honors individuals who have made exemplary contributions to the state's folk life. In May, four winners of the Florida Folk Heritage Awards were announced at the Florida Folk Festival at White Springs.

• Gamble Rogers, the "dean" of Florida's guitar pickers and storytellers, made his first appearance at the Florida Folk Festival in 1959, after which he joined the Serendipity Singers. In later years he was one of the most popular performers at the festival. Rogers died in 1991 at the age of 54.

• Singer Frank Thomas of Lake Wales is a native Floridian whose ancestors fought



Gamble Rogers

in the Second Seminole War and in the Civil War. As a young child, Thomas sang in his family's gospel group. For many years, he has performed with his wife Ann, and together they have written more than 100 songs about Florida. Their songs are featured on a weekly radio program they produce for WMNF in Tampa.

• Bobby Johns of Pensacola is a wood carver and leather worker born in the Okefenokee Swamp region of Georgia. His work is shown in the Peabody Museum at Harvard. He has received a number of awards, including a fellowship from the Division of Cultural Affairs and a Master-Apprenticeship Award from the Bureau of Folklife Programs.

• Willie David Jones of Old Town came from a long line of fiddlers: his great-grandfather, great-uncle, great-aunt and father also played the instrument. A retired carpenter and mechanic, Jones devoted much of his life to the performance and preservation of Florida's music. In 1991, he received the Florida Fiddler Award from the Florida State Fiddlers' Association.—R.S.E.

## FOUR HISTORIC HOTELS DEMOLISHED

When the smoke cleared, they were gone. In the past year, four historic hotels in Florida have been demolished due perhaps to the inability to attract investors for rehabilitation. The Hillsboro, the Ormond, the San Carlos and the Soreno hotels were all razed, partly as a consequence of the Tax Reform Act of 1986 which severely reduced tax credits available to investors in historic preservation projects.

The Hillsboro Hotel in Tampa, built in 1911, was an eight-story, 320-room commercial vernacular

design building with terra cotta trim that, for many years, was the largest commercial hotel in Florida. In March 1993, the Hillsboro Hotel was demolished. It is now the site of a parking lot.

The San Carlos Hotel in Pensacola was also demolished in March. Constructed in 1910 in a modified Renaissance Revival style architecture with Prairie style overtones, the hotel featured a ballroom, shops and outdoor terraces. The Southeastern Hotel Journal in the 1920s advertised the San Carlos as "the second largest fireproof hotel in the Southland."

In 1887, the Ormond Hotel on Ormond Beach was constructed on a thin peninsula overlooking the Halifax River to take

## PREHISTORIC SITES UNCOVERED AFTER HURRICANE ANDREW

THE DISCOVERY of three prehistoric sites on Key Biscayne brought an unexpected aftereffect of Hurricane Andrew. While crews cleared debris in Crandon Park last fall, archaeologists found evidence of an extensive Indian village and one of the largest archaeological sites in Dade County.

Robert Carr, executive director of the Archaeological and Historical Conservancy, said the sites had not previously been found because they were covered by trees and shrubs, although their presence had been suspected. The Conservancy had been monitoring various areas in the county during post-hurricane cleanup. Thorough research of the site is expected to take at least a year.

Carr said the find includes about 75 postholes, pottery fragments, and animal bones. No burials were found. The postholes indicate the presence of Tequesta houses and are estimated to be at least 600 years old. The postholes may offer the best evidence so far of how the Tequesta constructed their buildings and villages. He said the seemingly random placement of the postholes suggests that the dwellings were built, torn down and rebuilt, indicating repeated use of the site.—R.S.E.



a 20-foot high pile of memories in January 1992. The hotel was built in 1924 in the Mediterranean Revival style which characterized development during the 1920s Florida land boom. It was demolished to make way for a large mixed-use development and to provide an unobstructed view of Tampa Bay.—P.M.P.

The Soreno, St. Petersburg



# THE MANY FACES OF *Tarpon*



# Springs

*Historic architecture, a busy downtown and a thriving sponge industry prove that preservation works in Tarpon Springs.*

**By Michael Zimny**

From the quiet waters of Spring Bayou to the sponge docks along the Anclote River to its Greek heritage, Tarpon Springs is not what one usually thinks of as Florida. Settled before the Civil War and incorporated in 1887, Tarpon Springs is the oldest city in Pinellas County. "It's a small town that works," says community affairs administrator Kathleen Monahan, "a place with a strong sense of community, religion and history."

A good place to begin your visit is the city's Cultural Center. This stately 1915 Neo-classical building once served as the Tarpon Springs City Hall; now it's the perfect jumping off place to begin your exploration of this fascinating Florida community. Guided tours of Tarpon Springs are available through the center, as is a handy self-guided walking tour brochure for the more independent visitor.

Most of Tarpon Springs is best seen on foot; simply pick your favorite destination and walk to it. You may want to begin your visit with an exploration of Tarpon Avenue, the city's main street. The Tarpon Springs Main Street Association has done much to pump new vitality into the city's downtown, and Tarpon Avenue is now lined with a colorful array of antique shops, galleries, and arts and crafts dealers. Also located on Tarpon Avenue is the Tarpon Springs Historical Society, which maintains its home in the former Atlantic Coast Line Railroad Depot.

At the west end of Tarpon Avenue is Spring Bayou. This area, also known as the Golden Crescent, is home to some of Tarpon Springs' earliest and best-preserved residences. Here,



**The c. 1905 Old Tarpon Inn Guest House, left, is one of several bed and breakfast hotels in the area. Above, Greek immigrants and their descendants have brought the sponge industry back to life after a disastrous blight in 1946 virtually wiped out production.**

LEFT, MICHAEL ZIMNY; RIGHT, FLORIDA DEPARTMENT OF COMMERCE



a wide diversity of architectural styles and tropical landscaping combine to produce a beautiful reminder of Tarpon Springs' early development as a winter resort. Sitting beneath the spreading limbs of one of the bayou's live oaks or sabal palms, one can almost feel the quiet of this earlier time. If you prefer the company of others, come to the bayou's annual mid-April fine arts and crafts festival and you'll have over 50,000 people to rub shoulders with.

A short walk from the bayou is the Unitarian Universalist Church of Tarpon Springs. The church is home to the largest collection of paintings on public display by George Inness, Jr., son of the famous landscape painter of the same name. For a small donation, you will be treated to a guided tour of the seven paintings the younger Inness did for the church while he was a member between 1897 and 1927. Note in particular the first group of paintings shown; they were completed to serve as a temporary replacement for a group of three windows that were destroyed by a hurricane in 1918.

Towering above downtown is the spiritual center of Tarpon Springs' Greek community, St. Nicholas Orthodox Cathedral. Designed as a replica of the famed St. Sophia in Constantinople and visited by over one million persons each year, the cathedral was completed in 1943 at a cost of about \$200,000. To enter it is to experience the mystery, richness and beauty of the Greek Orthodox faith. Just as a jewel box contains the wealth of its treasures, the cathedral glitters with the color of its stained glass windows, marble and its three massive Czechoslovakian-made chandeliers. Much of

the marble used in the cathedral was originally part of the Greek Pavilion at the 1939 New York World's Fair.

If the cathedral is the cornerstone of the Greek Orthodox faith, then the celebration of Epiphany each January 6 is a living reminder of the same faith. In what is the largest observation of Epiphany in North America, over 40,000 persons attend this annual celebration at the Spring Bayou. Here, following a colorful parade from the cathedral, a hand-picked group of young men dive for a wooden cross tossed into the blue waters of the bayou by the Archbishop of the Greek Orthodox Church of North America. To the fortunate retriever of the cross is promised a lifetime of good luck.

While the music, language and customs of the Greek culture are present throughout Tarpon Springs, nowhere are they felt as strongly as along the Anclote River sponge docks. Much of Tarpon Springs' reason for being is the sponge industry and, with it, its Greek population. Although the sponge industry had played a minor role in Tarpon Springs' economy since the late nineteenth century, it was entrepreneur John K. Cheyney and Greek sponge buyer John Cocoris

who together catapulted Tarpon Springs to a world-renowned center of sponge production. In 1905 Cocoris brought a group of five Greek sponge divers from the Mediterranean island of Aegena. Using traditional techniques of deep sea sponge harvesting, his venture, in combination with the financial backing of Cheyney, proved to be a great success. Within a few years a steady stream of Greek immigrants had begun to find its way to Tarpon Springs and the community quickly became a thriving center of sponge production.

Tarpon Springs enjoyed its reputation as a sponging center until a disastrous blight wiped



**The William T. Fleming House, left, and Spring Bayou, above, recall Tarpon Springs' early years as a winter resort.**

### St. Nicholas Greek Orthodox Church

out most of its sponge beds in 1946. Now the industry is enjoying a welcome comeback, and long quiet sponge boats and packing houses are once again doing a brisk business. While trimming sponges at one of Tarpon Springs' original packing houses, old time sponger George Billiris spoke fondly of the industry's past and its future. "There are over 1,400 uses for natural sponges," Billiris noted, "from window washing to wallpaper hanging to painting." Billiris hopes to start a diving school to lure former spongers back to the industry they had once been forced to abandon.

Bordering the Anclote River is Tarpon Springs' most popular tourist attraction—the sponge docks. Sponge boats and shrimpers glide silently up and down the river, seemingly oblivious to the brisk tourist trade going on around them. Aficionados of nautical design will recognize a number of traditional Greek sponge boats at the docks, several now listed in the National Register of Historic Places. For those interested in observing sponging at a closer distance, the St. Nicholas VI offers tours of the sponging operations. Land-based tourists will be treated to the dock's sponge auctions when the spongers' boats come in. Those interested in more culinary diversions can enjoy such Greek dishes as saganaki, pastisio and baklava.

Finally, movie buffs will be interested to learn that the films "Beneath the 12 Mile Reef" and "16 Fathoms Deep" were shot in and around Tarpon Springs and are actually fictionalized accounts of the local sponge industry.

Art, architecture, food, history, antiques and culture—Tarpon Springs has something for everyone. Let the Greek greeting *Ya'sou*—which can mean either hello or goodbye—be your invitation to this enchanting Gulf Coast community. ■

### To Learn More

The Tarpon Springs Cultural Center, 101 South Pinellas Avenue, provides a variety of information on the area's major attractions. Call (813) 942-5605. The Tarpon Springs Chamber of Commerce at 210 South Pinellas Avenue, (813) 937-6109, is also a good source of area information. If you're interested in learning more about the history of Tarpon Springs, the recently published *Tarpon Springs Florida: The Early Years* by Gertrude K. Stoughton is a good choice. The book is available at the Tarpon Springs Historical Society and other area bookstores.

Tarpon Springs is located on Alternate U.S. 19 about 30 miles north of Tampa. If you're traveling via I-75, take State Route 54 west to U.S. 19, then south to Alternate 19. If you don't mind the traffic lights, fast food outlets and shopping malls, U.S. 19 will save you a few miles versus the Interstate but cost you extra time.



# FLORIDA'S PREHISTORIC MONUMENTS

*Indian temple mounds allow us the chance to imagine what Florida was like before European contact.*

**By Rusty Sevigny Ennemoser**

**P**rehistory is a term applied to the period before written records. In Florida this means the period of Indian occupation preceding European exploration and settlement beginning in the middle sixteenth century. Indians settled Florida at least 12,000 years ago.

The first Indians were nomadic hunters and gatherers. Gradually they developed a settled way of life, large populations and complex societies, sharing many similarities in their way of life with people elsewhere in the southeastern United States.

Like Egypt's pyramids, temple mounds are the most conspicuous feature of the prehistoric Indian landscape of Florida. They attest to the engineering skills and sophisticated social organization of the latest groups of prehistoric inhabitants of our state. Temple or platform mounds are flat-topped pyramids made primarily of dirt or shell, depending upon where they were built. Often, as the mounds were being built, they were used as tombs for important people. Once constructed, they served as bases for public buildings, such as council houses, structures for religious ceremonies and places for visitors to stay. In some cases, smaller mounds had more specialized buildings, such as

**A replica of a pre-Columbian temple sits atop the platform mound at Fort Walton Beach.**

charnel or "bone" houses or a chief's residence, built on them.

These mounds occur singly or in groups, depending on the size and importance of the community. Usually they were built in a central community—one surrounded by smaller villages, hamlets and homesteads. They were most often sited along the edge of an open plaza, which was used for ceremonies and festivals, public games (such as the ritual ball game), markets and other kinds of public gatherings.

Temple mounds reflect the political and administrative structures of Indian society and relate to the most complex level of development that was reached. Such mounds occur throughout much of the eastern United States and are related in a general way to the more well-known Mayan and other pyramids of Latin America. In Florida, these mounds were built generally between A.D. 1,000 and 1,400. They represent what is sometimes called Mississippian culture, meaning a common way of life, supposedly originating in the Mississippi River Valley and some of the ideas (including temple mounds) spreading out from there. This culture was characterized by large permanent settlements based on intensive agriculture (except in South Florida), ceremonial centers with temple mounds, and a complex social and political organization. These mounds were built everywhere in Florida except perhaps south of Lake Okeechobee. In the Lake Okeechobee and southwest coastal region, societies were complex, but the economy in this period seems to have relied on fishing rather than agriculture.

The 30-foot platform mound at Crystal River State Archaeological Site overlooks

the Crystal River which flows from a large spring to the Gulf of Mexico. From as early as 200 years before the birth of Christ to as late as 1,400 years after, various groups of people lived and died, fished and hunted, buried their dead and exalted their leaders here. This site at Crystal River was abandoned before the Europeans arrived and there is no evidence that the European explorers and early colonists ever visited here. Because of its protected location, it also largely escaped visits by amateur pot hunters, so that it provides the modern visitor with a glimpse into the lives of long vanished peoples.

The museum at Crystal River contains exhibits on the archaeology of the site and how it compares to other areas, information on archaeological methods, artifacts such as pottery and projectile points, and an excellent video that provides background information about Crystal River. Park rangers at Crystal River are extremely knowledgeable about the history of the site and are also well-versed about the animal and plant life in the area.

Further north on the Gulf Coast lies another opportunity to reflect on early inhabitants of Florida. Amid the condominiums, tourist shops and amusement parks of Fort Walton Beach, the Indian Temple Mound and Museum is a little time machine that will transport you two thousand years into the past. This mound is a small part of what used to be a much larger site occupied from about 50 B.C. until about A.D. 1650. Artifacts from at least four different cultures have been found there, providing evidence of a progressive cultural development from early hunting-gathering-fishing groups to a more complex society.

The platform mound itself was probably occupied between A.D. 1200 and 1550 by people who supplemented their fishing and hunting activities with farming; archaeologists speculate that shell from the middens left by earlier cultures improved the soil enough



**Crystal River archaeological site is one of the best preserved and interpreted Indian complexes in Florida.**

so that farming tended to be successful in a seaside area where conditions are usually less favorable for agriculture.

The on-site museum depicts 10,000 years of history of the northwestern Gulf Coast. Exhibits include impressive artifacts from this site and other sites nearby, interpretation of Pre-Columbian Indian cultures, European

articles representing early contact between Europeans and Indians, and a "touch table" which allows visitors to handle replicas of tools used by area Indians. A small gift shop sells a selection of books on re-

**Lake Jackson**

lated subjects. Stairs on the side of the mound lead up to a replica Indian temple.

The largest known Late Mississippian ceremonial complex in Florida is located at Lake Jackson Mounds State Archaeological Site on U.S. 27 north of Tallahassee. Three earthen mounds and surrounding village areas cover 41 acres in this park, although other mounds not part of the park are in the area. The largest mound is more than 35 feet high. Some of these temple mounds were topped by structures in which tribal leaders lived or ruled. These mounds were subsequently used for burial of deceased leaders. The temples were burned as part of the burial ceremony, and new soil was communally deposited. The mounds were thus enlarged, and new structures built on top until the next death and burial. Artifacts found in these burials included copper breast plates, headdresses and pendants, copper and stone axes, pearl beads, ceramic and stone pipes and ceramic vessels. Many of these items came from other tribal centers, such as Etowah in Georgia, Moundville in Alabama, and Spiro in Oklahoma, and those sites contain artifacts which originated in Florida.

Now, many Indian mounds are gone, victims of erosion, agriculture, development, vandalism, and looting. But there are more than 20 temple mounds in Florida that are maintained and accessible to the public. ■



### *To Learn More*

*Indian Mounds of the Atlantic Coast, A guide to sites from Maine to Florida* by Jerry N. McDonald and Susan L. Woodward; Newark, OH: McDonald & Woodward Publishing Company, 1987.

*The Mound Builders* by Robert Silverberg; Athens: Ohio University Press, 1986.

*Florida Archaeology* by Jerald T. Milanich and Charles H. Fairbanks, New York: Academic Press, 1980.

In addition to the Crystal River, Fort Walton and Lake Jackson mounds, there are several other sites in Florida well worth visiting. In Putnam County, Mount Royal includes a burial mound, small shell middens, an artificial pond, and a sunken road between the mound and the pond. The site, owned by the State of Florida, is located near Little Lake George off S.R. 309 south of Palatka.

The Madira Bickel Mounds Site was the first tract in Florida to be designated a State Archaeological Site. It includes two burial mounds, a large shell midden and a platform mound, and is

located between St. Petersburg and Sarasota on Terra Ceia Island, off U.S. 19. Call (813) 722-1017.

At Safety Harbor Mound, the namesake of the Safety Harbor culture, only a platform mound is visible and interpreted, although the site contains other features. It is located in Phillippe Park in Safety Harbor near Tampa. Call (813) 462-3347.

Mound Key was one of the largest occupation sites of the Calusa Indians. This island off Fort Myers Beach contains several burial and dwelling mounds, artificial terraces, and middens. Access is by boat only, from the Koreshan State Historic Site boat landing by private boat or nearby boat rental facilities. No facilities or drinking water is available on the island. Call (813) 992-0311.

Also, there are several parks in Georgia and Alabama which contain some of the most outstanding examples of mounds in the southeastern United States, including Kolomoki Mounds State Park north of Blakely, Ocmulgee National Monument near Macon, Etowah Indian Mounds northeast of Atlanta, and Moundville State Monument near Tuscaloosa. All four have museums and excellent interpretive exhibits.

# DIVE INTO HISTORY FLORIDA'S UNDERWATER PARKS

*For divers, snorkelers and boaters, the state has created four shipwreck preserves that reveal a part of Florida's history previously hidden to all but treasure hunters.*

**By Rusty Sevigny Ennemoser**

**F**lorida has seen a magnificent and dramatic maritime history, from Spanish galleons laden with treasure to steamboats chugging along moss-hung rivers, from shrimp boats unloading their hauls at busy seaports to wartime battleships protecting the vulnerable coast. Today, interstates and the skies have largely replaced waterways as our corridors of transportation. But remnants of that colorful past still rest underwater, some barely below the surface.

Until recently, historic shipwrecks were accessible only to divers and salvage companies with expensive equipment and knowledge of where the sites were located. The State of Florida has designated four wrecksites as underwater archaeological parks, historic monuments protected forever from salvage companies and treasure hunters.

Two of these parks, both easily accessible, contain remnants of Spanish ships, smashed off the Florida coast by hurricanes during the 1700s. A surprisingly intact nineteenth-century steamboat in the Suwannee River was dedicated in 1992, and this summer a nineteenth-century battleship in Pensacola Bay becomes Florida's fourth underwater park. These parks are the first of many planned by the Division of Historical Resources and the Division of Recreation and Parks that will reveal a previously hidden aspect of Florida's history, providing education through recreation and new opportunities in cultural and ecological tourism.

## **Urca de Lima**

Two hundred yards offshore at Fort Pierce Inlet lie the remains of the Urca de Lima, part of a Spanish merchant fleet of eleven ships out of Havana and bound for Spain which wrecked in a hurricane in 1715. The Urca de Lima was a flat-bottomed, round-bellied storeship, heavily planked to survive the

ocean swells. After the hurricane, the Urca de Lima remained somewhat intact and provided food and other supplies to survivors from the other wrecked ships until fresh supplies arrived from Havana one month later. Once salvaged, the Spanish burned her to the waterline to conceal her from English looters.

The Urca de Lima was Florida's first shipwreck park, established in 1987 as a joint effort between the St. Lucie County Historical Commission and the Florida Division of Historical Resources.

Marker buoys designate the protected area around the shipwreck. Underwater, a bronze plaque tells the story of the Urca de Lima. Sections of the ship's lower hull and ballast stones lay exposed on the ocean floor. Replica cannons have been placed on the site, to replace sixteen that were removed in 1928. Some of those original cannons can be seen today in front of Fort Pierce City Hall.

The wrecksite lies in ten to fifteen feet of water, and can be easily viewed with snorkel, mask and fins. Because it is 200 yards from shore, it's probably best to approach the Urca de Lima from a boat. Marker buoys are provided for anchoring to avoid disturbing the remains of the ship. No spearfishing is allowed within a 100-foot radius.

## **San Pedro**

The San Pedro was also a part of one of the many fleets that carried the riches of the New World across the ocean to finance Spain's colonial empire. Two days out of Havana in 1733, this fleet of twenty-two ships was also wrecked by a hurricane, this time off the Florida Keys. Again, the Spanish salvaged the wrecks extensively soon after the storm, after which they lay relatively undisturbed until discovered by divers in the 1960s.

Today, most of the ships have been located. They've all been repeatedly picked over by treasure hunters, and some are

severely disturbed and littered with trash. However, the San Pedro was found to excel over the others for accessibility, natural beauty, aquatic life, and archaeological features, and so was chosen to be Florida's second underwater archaeological park.

The San Pedro is located in eighteen feet of water a little more than a mile south of Indian Key in the middle Florida Keys. Visitors will see a large pile of ballast stones, seven cannon replicas, and a galleon anchor from another wreck.

In addition to providing a glimpse of the remains of a Spanish galleon, the San Pedro is one of the oldest artificial reefs in Florida's waters. Since 1733, its ballast stones and timbers have provided a home for corals, mollusks, lobsters, crabs, shrimp and a myriad of colorful tropical fish. Ten species of living coral may be found here, as well as moray eels, groupers and stingray. Spearfishing is not allowed on the site, and visitors are not permitted to use metal detectors or remove anything from the wreck.

You don't even have to swim to see the San Pedro. Glass-bottom boat tours are available in the Islamorada area. For swimmers and divers, charter and rental boats are also available in abundance.

## **San Pedro**



### The City of Hawkinsville

The City of Hawkinsville was the largest and last steamboat to chug along the Suwannee River, delivering red cedar to pencil factories in Cedar Key. Steamboating flourished on the Suwannee during the 1800s, playing an important role in the development of Central Florida. The steamers connected cotton growers on the upper river with oceangoing vessels at Cedar Key, delivered mail and supplies to outposts on the river, and sold merchandise to local settlers. In the late 1800s, the steamers also hauled supplies for railroad construction, which ironically probably hastened the end of the steamboat era on the Suwannee.

The City of Hawkinsville was abandoned on the river in 1914 by her last captain. She remains where he left her, in shallow water about a half-mile north of the bridge at Fanning Springs, on the western bank of the river. Her hull is surprisingly intact, and one can swim from the stempost along her entire deck to the stern paddlewheel, exploring deck fittings, steam machinery, two enormous horizontal piston engines, most of the steam piping system and three rudders.

The City of Hawkinsville is marked by a series of buoys on her starboard side and by mooring buoys about fifty feet downstream for anchoring. Boats are not allowed over the structure. Because of the strong current of the Suwannee River in addition to rapid changes in visibility and depth, divers should have advanced open water training before attempting the Hawkinsville. Local dive shops can provide information on diving conditions.

### USS Massachusetts

The hulk of one of the U.S. Navy's earliest battleships lies in shallow water outside the entrance to Pensacola Bay. This summer, it has been named the state's fourth underwater archaeological preserve.

One of three "Indiana" class vessels, the USS Massachusetts was one of the earliest warships to be given numerical designation. She was part of the "New Steel Navy," and was launched at Philadelphia in 1893. The Massachusetts served in the Spanish-American War with the Flying Squadron in the blockade of Cuba and the occupation of Puerto Rico, and later as an artillery training ship in the North Atlantic. As larger and heavier battleships were built, her usefulness diminished. In 1920, the Massachusetts was

loaned to the War Department as a target ship. Scuttled off Pensacola Bay the following year in an experimental artillery test, she was later used for target practice by naval aviation students. After the war, the 340-foot Massachusetts remained in twenty feet of water in the bay, serving quietly as a favorite fishing and diving spot.

At low tide, the two huge gun turrets are visible above water. Underwater, the majority of the ship is recognizable, although displacement and collapse due to explosions have taken their toll. Divers report seeing nearly every type of Gulf marine life on this giant artificial reef, including flounder, white anemones, purple sea fans, sponges, urchins, barnacles, spadefish, sheepshead bass, catfish, octopus and sea turtles.

Florida's underwater archaeological parks provide a glimpse of the past not previously visible to most people. Even if you're not an experienced diver, some of the sites can be viewed with a mask and snorkel or from a glass-bottom boat. In John Pennecamp Coral Reef State Park in Key Largo, a shipwreck has been reconstructed in a shallow diving pool, so that even less-experienced swimmers and children can still view

authentic cannons, an anchor and ballast stones taken from the 1715 shipwreck off Fort Pierce. ■



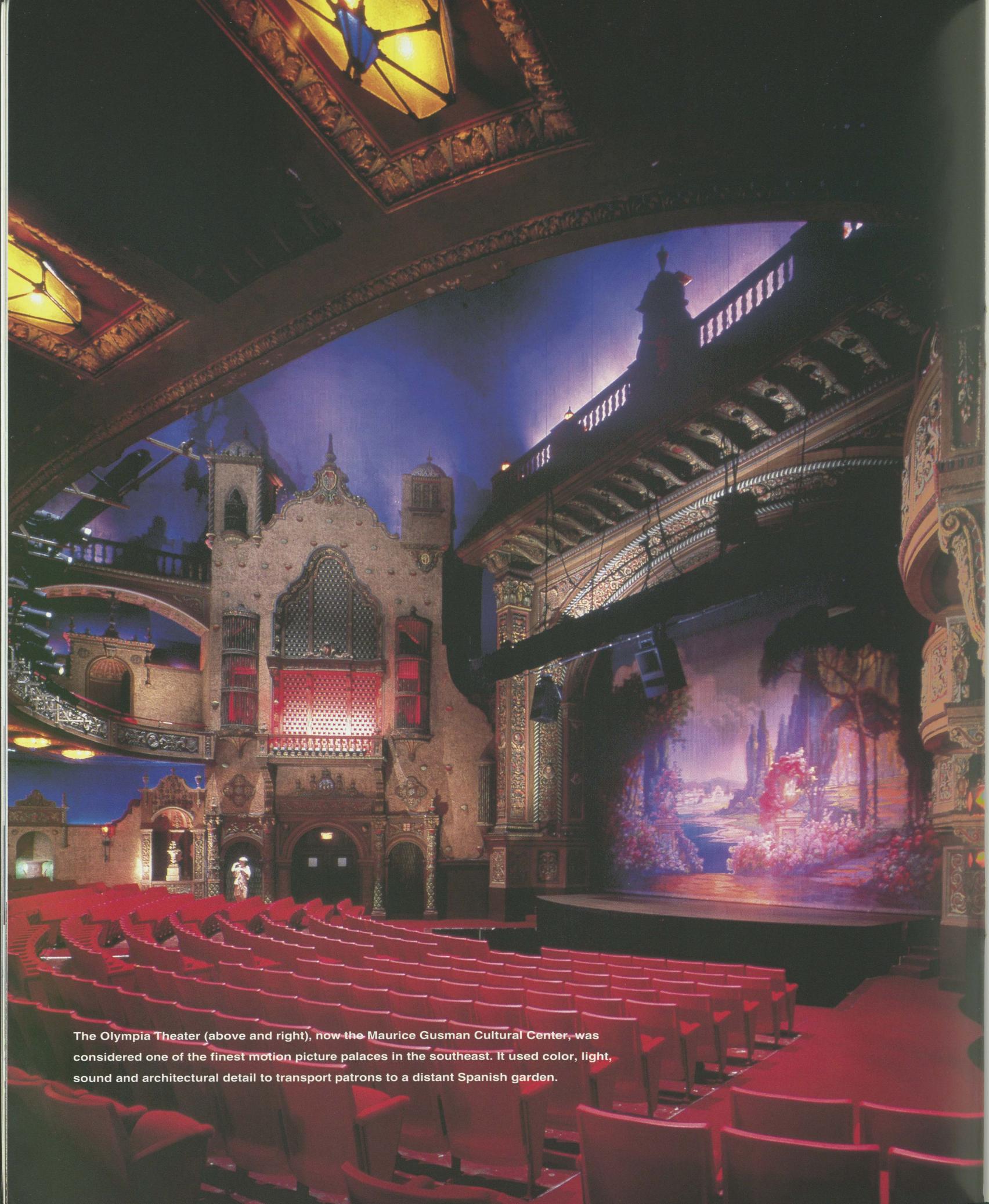
**USS Massachusetts**

### To Learn More

The Florida Division of Historical Resources has produced informational brochures on the Urca de Lima, San Pedro and City of Hawkinsville parks. These include directions to the sites, regulations and cautions for divers. Write the Bureau of Archaeological Research, R.A. Gray Building, 500 S. Bronough, Tallahassee, FL 32399-0250. Brochures are also available at some local dive shops and museums.

Interpretive displays of materials from the 1715 treasure fleet can be seen at the Museum of Florida History in Tallahassee, the McLarty Treasure Museum in Sebastian Inlet State Park, and the St. Lucie County Historical Museum in Fort Pierce. The Museum of Florida History also contains a maritime history exhibit called "Florida's Waterways" as well as displays of artifacts taken from the 1733 fleet.

Shipwreck exhibits and artifacts can also be viewed in Key West at the Shipwreck Museum and at Mel Fisher's Maritime Historical Society, at the Key Largo Maritime Museum directly opposite John Pennecamp State Park, the Historical Museum of Southern Florida in Miami, Mel Fisher's Treasure Museum in Sebastian, the Fort Myers Historical Museum, the Museum of Man in the Sea in Panama City Beach, the South Santa Rosa Recreation Center in Gulf Breeze, the SunBank on Main Street in Disney World, the Government House in St. Augustine, and the Jacksonville Maritime Museum.



The Olympia Theater (above and right), now the Maurice Gusman Cultural Center, was considered one of the finest motion picture palaces in the southeast. It used color, light, sound and architectural detail to transport patrons to a distant Spanish garden.

# STARS AND CLOUDS FLORIDA'S ATMOSPHERIC THEATERS

*The Olympia, Tampa, Polk and Florida Theaters take us back to a time of fanciful architecture and majestic sights and sounds.*

**By Michael Zimny**

There's something magical about the theater. "We sell tickets to theaters, not movies," said Marcus Lowe, movie mogul for MGM's theater chain during the 1920s. Unlike many of today's multiple theaters, this was a time when going to a theater—a single theater—was an experience unto itself. A product of silent film and vaudeville, the "motion picture palace," as it came to be called, sprang up in cities large and small across the United States until suburbanization, downtown decline and the greater profits afforded by multiple theaters brought about its demise.

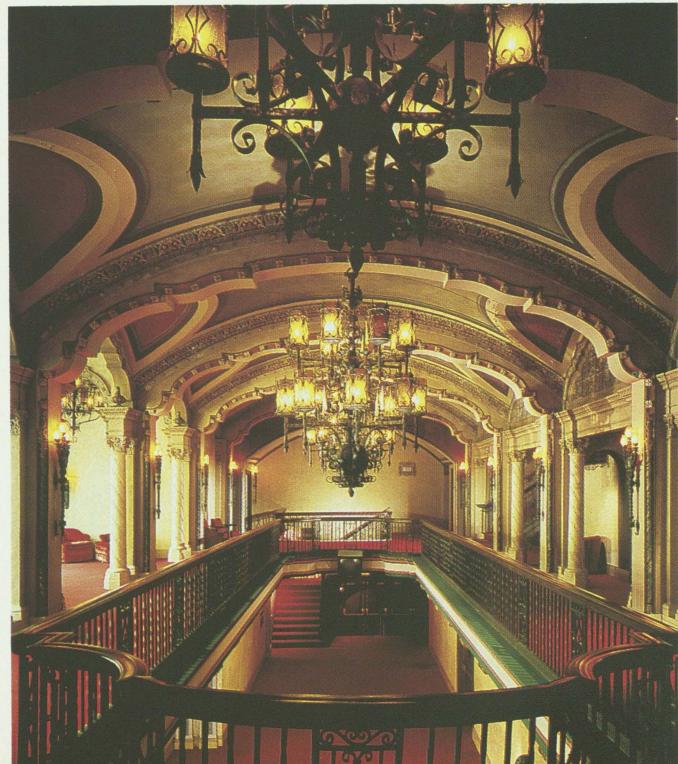
Today, a few of these great houses still survive here in Florida, awaiting your discovery.

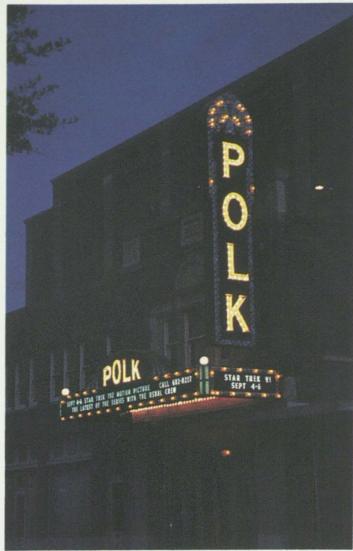
Three of Florida's great motion picture palaces of the 1920s—the Olympia Theater in Miami, now the Maurice Gusman Cultural Center, the Tampa Theater and the Polk Theater in Lakeland—are spectacular examples of the so-called "atmospheric theater," a blend of architecture and fantasy developed by the Austrian-born architect John Eberson. Jacksonville's majestic Florida Theater does not boast a true atmospheric auditorium, but does include a fanciful promenade suggestive of this style.

An atmospheric theater differed from more conventional theater design in that the auditorium became, to use Eberson's words, "a magnificent amphitheater under a glorious moonlit sky . . ." Beneath its star-studded plaster ceiling, often equipped with a "cloud machine" to further enhance the feeling of being in the out-of-doors,

stood a fanciful architectural montage, suggesting anything from an Italian garden to a Persian court or an Egyptian temple. Additionally, most atmospherics were equipped with a full working stage and orchestra pit for vaudeville and other live performances.

But the real stars of these houses were their great organs. Because few theaters could afford to maintain a full orchestra, the





organ, able to reproduce a multiplicity of sounds, provided an excellent substitute. Often concealed beneath the theater's stage, the organ would rise in dramatic splendor to fill the house with music. Few experiences could—and frequently still do—bring more sheer pleasure to an audience than the sound produced by these mighty behemoths, or the sight of their brightly-colored stop-tabs and sparkling white keyboards, looking like so many rows of flawless dental work.

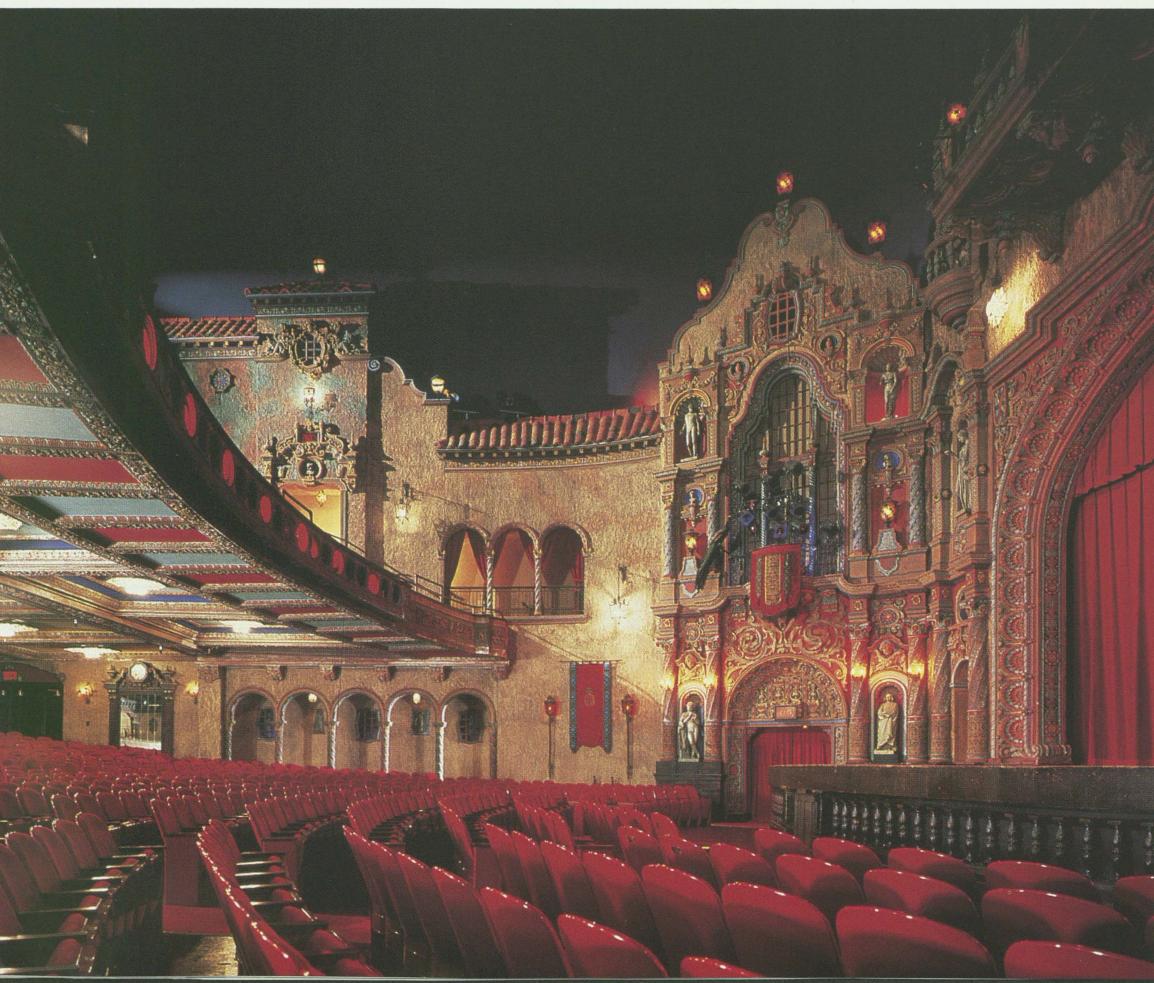
**T**he originator and most prominent designer of the atmospheric theater was John Eberson. Eberson began his career as a designer of small town opera houses; however, he soon grew bored working with this modest building and, in 1923, he designed the first true atmospheric theater: Holblitzelle's Majestic Theater in Houston.

Armed with his simple but remarkably successful formula for theater design, Eberson quickly stepped up to the big leagues, producing designs for theaters capable of seating upwards of 2,000 patrons. In all, he designed over 100 atmospheric theaters nationwide following his motto: "Prepare Practical Plans for Pretty Playhouses—Please Patrons—Pay Profits."

Eberson's two Florida atmospheric theaters, the Olympia and Tampa, were constructed almost simultaneously between 1925 and 1926 and opened eight months apart. The first, the Olympia, was built for Paramount Enterprises in downtown Miami at an estimated cost of \$1.5 million. Following its opening on February 18, 1926, the Olympia quickly became one of the finest theaters in the southeast. It's not hard to see why. Here was a theater unlike anyone in Miami had ever seen, a theater where hidden lights bathed twisted columns and statues in a myriad of colors, a theater where a smattering of twinkling stars or an occasional passing cloud could magically transport its audience to a distant Spanish garden. Over 2,000 patrons could enjoy this experience in the theater's cavernous auditorium while being entertained by the latest vaudeville performers, films or newsreels of the day, or by simply sitting back and listening to the theater's Wurlitzer organ. For 28 years the theater entertained Miamians, until it was closed in 1954. Today, you can visit the Olympia under its new guise, the Maurice Gusman Cultural Center, where it now features entertainment as varied as the Florida Philharmonic, the Miami Film Festival and a varied lineup of individual entertainers. The theater's original 1,035-pipe Wurlitzer organ was restored in 1977 and is now maintained by the South Florida Theater Organ Society.

Eberson's second Florida masterpiece, the Tampa Theater, opened on October 15, 1926. In what must have been a major social event of the year, a sellout audience of 1,600 persons packed the theater for the showing of the film "The Ace of Cards." But going to the theater in 1926—especially on opening night—meant more than simply seeing a movie. On this evening, the audience heard addresses by Florida governor John W. Martin, Tampa mayor Perry G. Wall, a performance of Tchaikovsky's *1812 Overture* by the Tampa Theater Symphony, a Pathé newsreel "synchronized to special music" and an organ solo on the theater's "Wonder Wurlitzer"—all before the feature presentation. General admission to this extravaganza was 75 cents. Today, the Tampa continues to delight local residents and visitors alike, presenting a combination of films, concerts and special events. Although its console and keyboard have been replaced, the remainder of the theater's organ is original and is regularly played.

An estimated \$6 million is needed to restore Lakeland's Polk Theater, Florida's third true atmospheric theater. This diamond in the rough was designed by the Italian-born architect James



**John Eberson, designer of Miami's Olympia Theater, also created the Tampa Theater (left and above right).**

*“My idea for the atmospheric theater was born in Florida. I saw the value of putting nature to work and so have borrowed the color and design that are found in the flowers and trees.”*

**John Eberson**

*Tampa Tribune, October 15, 1926.*

E. Casale, who for a short time maintained his office in the Tampa Theater Building. Nearly equal in size to the Tampa's auditorium, Casale produced a spectacular design for the fledgling community of Lakeland. His 1,800-seat Polk Theater, modeled supposedly after the Teatro Olimpico in Vincenza, boasts all the richness of an atmospheric theater, including full-size replicas of Italian Renaissance townhouses. Its grand opening on December 22, 1928 was followed by nearly 56 years of continuous service. The theater is presently open weekends as a movie house and occasionally for special events. Although the Polk never had an organ, space was provided for one in the theater. A 1926 Robert Morton organ has been salvaged from another theater and, once restored, will fill the Polk with the grandeur of its sound.

**H**oused in a downtown Jacksonville office building, the 1927 Florida Theater completes our tour of Florida's atmospheric theaters. The Florida's opulent 2,200-seat auditorium is not an atmospheric house in the strict sense, as its ceiling and proscenium arch are without the "stars and clouds" characteristic of this style. However, the theater's promenade includes a pergola roof with a deep blue ceiling, thus suggesting the feeling of being in the out-of-doors. Like most of the motion picture palaces of its day, the Florida was designed both as a motion picture and performing arts theater, and played host to such notable entertainers as Eddie Cantor, Georgie Jessel, Sally Rand and Bob Hope. During its heyday during the 1930s and 1940s, the Florida employed a staff of sixteen ushers to properly receive its patrons. The theater even operated a nursery until 1952, allowing its patrons to enjoy movieland uninterrupted while their offspring could partake of more juvenile diversions. On stage, one of the Florida's



most controversial performances undoubtedly occurred in 1956 when Judge Marion Gooding threatened to bring the curtain down on newcomer Elvis Presley unless his pelvic gyrations ceased. Following its closure in 1980, the Florida was acquired by the Arts Assembly of Jacksonville, and, following a two-year restoration, the theater re-opened as a performing arts center in 1983. Sadly, the theater's original \$100,000 Wurlitzer pipe organ no longer remains in the house.

The magic of these and other motion picture palaces makes them "must see" experiences for either the avid theater aficionado or casual visitor. They represent a brief time when design combined with performance to produce a truly wondrous experience. ■

### To Learn More

**Florida Theater**, 128-134 East Forsyth Street, Jacksonville, (904) 355-2787.

**Maurice Gusman Cultural Center**, 174 East Flagler Street, Miami, (305) 372-0925.

**Polk Theater**, 127 South Florida Avenue, Lakeland, (813) 682-8227.

**Tampa Theater**, 711 Franklin Street Mall, Tampa, (813) 223-8981.

### Other Information on Historic Theaters

**American Picture Palaces: the Architecture of Fantasy** by David Naylor. New York: Van Nostrand Reinhold, 1981.

**The Best Remaining Seats** by Ben Hall. New York: C.N. Potter, 1961.



These colorful cherubs cast rich light into the sacristy of St. Peter's Episcopal Church in Fernandina Beach. At far right, this circular window at Trinity Episcopal Church in St. Augustine represents the Holy Spirit.

# STAINED GLASS COLOR IT GLORIOUS!

by Phillip M. Pollock

**F**ew other conveyances work with light in such an elemental fashion and evoke the historical as well as emotional character of architecture as does stained glass. On visits to many of Florida's older communities, the traveler can encounter wonderful examples of stained glass. In northeast Florida, Fernandina Beach, Jacksonville and St. Augustine offer excellent samplings of both the art and diversity of stained glass.

Stained glass, whether abstract or pictorial, has always been an art unto itself. Both decorative and functional, stained glass simultaneously allows the transmission and transformation of light, conveying whatever mood or message the designer sought to give it. That message has often been a religious one, depicting in a literal or abstract fashion the beliefs of the faith associated with it. For example, the great Gothic cathedrals of Europe used stained glass to illustrate scenes from the Bible to teach their largely illiterate congregations the moralities and beliefs of their faith. Yet stained glass has often been used in secular buildings to add a splash of color to a stairway, skylight or transom. Regardless of its purpose, stained glass elicits the feelings of venerability, beauty or gaiety that are called for by the buildings it illuminates.

We begin our tour of northeast Florida's stained glass at St. Peter's Episcopal Church in Fernandina Beach. Constructed in 1893, this

Gothic Revival style building is distinguished by a crenelated turret and elongated pairs of stained glass windows lining its nave. Other stained glass windows are neatly tucked into pointed dormers punctuating its gable roof and six-sided turret. These windows were recently restored as part of a more detailed plan to bring vitality back to this beautiful building. It is a worthwhile beginning for the traveler who loves glass, color and light.

In contrast to the bright, pictorial windows of St. Peter's Episcopal Church is the First Presbyterian Church in Fernandina Beach. One of the state's oldest churches, First Presbyterian was constructed in 1859 on land donated by Senator David L. Yulee. This simple, classically-inspired building employs a subdued, geometric program of stained glass.

Traveling south, the older downtown district in Jacksonville further affords stained glass aficionados with numerous illustrations of this colorful art form. A case in point is St. John's Episcopal Cathedral, a Gothic Revival style





building constructed in 1906. It contains a triple-paneled window designed by Louis Comfort Tiffany of New York, the earliest glass installed at St. John's and the only Tiffany window in the building. This window is noteworthy because it is technically quite different from the remainder of the stained glass in the church. In fact, St. John's itself is significant, because, unlike most churches that contracted for all the glass at the time of construction, its membership could afford the windows only on a staggered time schedule. Therefore, different glass designers were employed throughout a period of years as money became available. For example, the rose window over the great west doors was designed by Franz Mayer of

Germany and installed in 1913. Another, the Blue Window, often called the All Saints Window, was added in 1929. It incorporates a piece of blue glass that originally was part of a shattered window from the bombed cathedral in Rheims. As a result, those interested in seeing a variety of beautiful stained glass in one building will find this church well worth the visit.

**A** short distance away is the 1905 Mount Zion A.M.E. Church, a Romanesque Revival style building. Although the church contains a great deal of stained glass, most notable are three immense circular windows which illuminate the nave. Here, light filters through a brilliant array of yellow, blue, green, and red glass to give a true spiritual warmth to the area of worship. Four exquisite vertical pan-

**Above, light streams into the Flagler College dining hall through large Tiffany windows. Lining the upper reaches of the hall are dormered windows highlighted by urn motifs (below, left).**

els adorned by green and white glass lilies carry the eye upward through a maze of soft luminescent colors that cradle these large circular windows which depict various biblical figures, motifs and scriptural citations. The glass in the Mount Zion A.M.E. Church gives true meaning to the word *glorious* and gives this church a singular quality that sets it apart from virtually all others.

Another large church in Jacksonville is the 1910 Gothic Revival Immaculate Conception Catholic Church. This elaborate, twin-spired church is one of the finest examples of Gothic Revival architecture in Florida. Rich in stained glass, both areas of the chancel and nave are lined with stained glass windows depicting various biblical scenes. In particular, note the very bright and colorful stained glass window above the high altar portraying the crucifixion of Christ. Still higher, just beneath the church's vaulted ceiling, a row of clerestory stained glass windows cast additional colored light on the nave far below.

A more secular use of stained glass in downtown Jacksonville which also warrants viewing is the Morocco Temple. The building continues to serve as the meeting place for one of Florida's oldest fraternal organizations and offers an interesting departure from the stained glass seen in the churches visited thus far. Constructed in 1910, the Morocco Temple is one of the most architecturally distinctive buildings in Florida, and was designed by an equally distinctive architect, H. J. Klutho. This unique building combines elements of both the Egyptian Revival and Prairie styles, sporting sphinx-like sculptures, papyrus columns and stylized cobras, while at the same time introducing decorative motifs suggestive of Frank Lloyd Wright's Prairie style. In particular, contained within the massive transom are abstract art glass windows which are very reminiscent of those by Wright in his design for Unity Temple in Oak



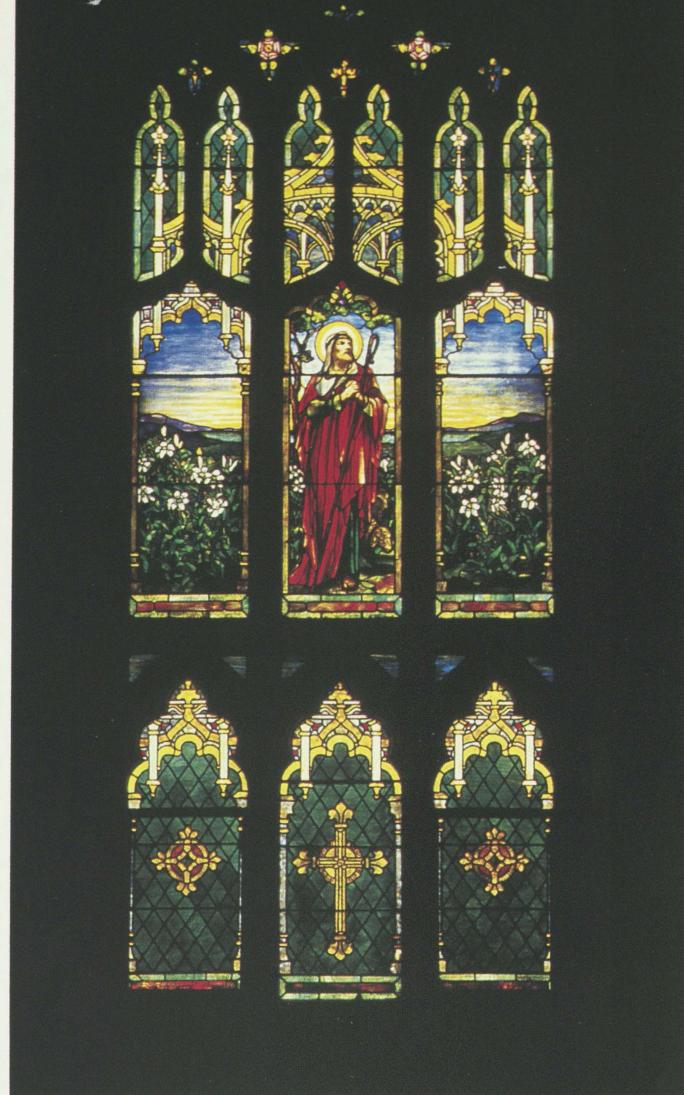
St. John's Episcopal  
Church in Jacksonville  
contains fine examples  
of stained glass,  
including these three  
beautiful panels  
designed by Tiffany.

Park, Illinois. Wright used stained glass extensively throughout his career, as did his Florida protege, H. J. Klutho.

**F**urther south in St. Augustine is Flagler College, although most historians know this building as the former Ponce de Leon Hotel. A St. Augustine landmark since its construction in 1887, most of us are familiar with this magnificent Spanish Renaissance style palace through its association with the developer of the east coast of Florida, Henry Morrison Flagler. Flagler commissioned two relatively unknown New York architects, John Carrere and Thomas Hastings, to design the building and Louis Tiffany as decorator. For the hotel, Tiffany created very large stained glass windows in keeping with the enormity of its scale. This was a departure from most of his work, as many of his designs are typically made up of much smaller fragments of glass. Tiffany used largely geometric patterns in his stained glass designs for the hotel, beginning with the octagonal shapes comprising the circular windows at the hotel's main entrance, to the magnificent dining hall, with its floor to ceiling windows made up of combinations of glass in circular as well as rectilinear shapes. There is a feeling of grandeur and opulence in this building, not only in its stained glass, but in its materials, painting, architecture, sculpture and landscaping. As Flagler himself once observed: "It occurred to me very strongly that someone with sufficient means ought to provide accommodations for that class of people who are not sick, but who come here to enjoy the climate, have plenty of money, but could find no satisfactory way of spending it." Today, although that clientele has since vanished, you can still visit the magnificent hotel they once frequented.

St. Augustine Presbyterian Church is just a few steps away from Flagler College. The Church was constructed in 1889-90 in memory of Flagler's daughter, Jennie Louise Benedict. Flagler again retained the architects Carrere and Hastings to design the building, who this time produced an eclectic design based on Moorish, Baroque, Spanish and Italian Renaissance traditions. Herman T. Schladermundt of New York was commissioned to design the stained glass for the church. After much study, the Apostles creed was chosen as the subject for the stained glass and ten pictorial windows were placed in the nave and east transept. In stark contrast to Flagler's nearby hotel, these windows differ not only in subject but in mood. Here, the cool-colored stained glass of various shades of blues and purples provide a quiet, sober feeling of reflection appropriate for the visitor to this beautiful building.

Facing the Plaza de la Constitution in the heart of St. Augustine is the outwardly modest but inwardly exquisite Trinity Episcopal Church. This Gothic Revival building was originally constructed between 1825 and 1831 and contains some of St. Augustine's finest



stained glass. The windows in Trinity Church represent almost every style of the art, from the Munich-made triptych window above the altar, to the Baptistry's Tiffany window containing the depiction of an angel appearing to a Roman centurion, to a circular window above the west entrance containing a representation of the Holy Spirit. The church's stained glass is also noteworthy in that many of its windows were donated in memory of former members of its congregation.

Directly across the plaza from Trinity Episcopal Church is another St. Augustine landmark, the Basilica-Cathedral of St. Augustine. The Cathedral is a Spanish Colonial style building designed by James Renwick which replaced an eighteenth-century building that burned in 1887. Renwick was a nationally recognized architect and winter resident of St. Augustine at the time of his commission to reconstruct the Cathedral. With the financial backing of Henry Flagler, Renwick expanded the building to create a cruciform plan and added a six-story belltower, although he retained the Cathedral's original facade. In 1909, over twenty years after the Cathedral's re-opening, its stained glass finally arrived from Munich. Designed by Mayer and Company at a cost of \$7,000, the windows depict scenes from the life of the diocese's patron saint. Although the Cathedral has undergone considerable alterations, its four old bells, tucked neatly in open niches of its facade, beckon the passersby to enter and discover the riches within. ■

# DANCING IN THE STREETS

## *South Florida's Ethnic Festivals*

by G. Goodwin

**M**usic and motion, color and light, smell and taste—it's always a feast for the senses when South Florida celebrates its heritage. The southern end of the state traces its roots to Native Americans, Bahamians, Cubans, Europeans, South and Central Americans, Africans and Asians. Throughout the year you can find world-famous street parties of music, dance, costumes and food, so plan to attend and experience South Florida's living history!

Carnaval Miami is an exciting and colorful Cuban-American festival, spanning the first two weeks in March, which almost rivals that of Rio de Janeiro. The first weekend brings the Carnaval Miami Golf Classic at the Doral Country Club Friday morning and the Miss Carnaval Miami gala at the Fontainebleau Hilton Friday night. A traditional parade called Paseo fills Flagler Street downtown on Saturday with floats, steel bands, limbo dancers and other folkloric groups, reminiscent of Santiago de Cuba's carnivals of the past. Saturday evening, the Orange Bowl lights up for Carnaval Night, a star-studded program of international performers, telecast to viewers throughout the United States and Latin America.

The following weekend, Carnaval Miami moves to Bayfront Park and adjacent Bayside Marketplace on Saturday, a free event with live music and a feast of Latin food all day. That night, a laser light show introduces Carnaval Miami Internacional, a concert of international stars under the stars at the park's amphitheater. Carnaval Miami culminates on Sunday of the second weekend in what might be the biggest block party in the country—Calle Ocho. Calle Ocho means Eighth Street, and more than a million people from all over the country and Latin America take over twenty-three blocks of the street in Miami's Little Havana with an explosion of

pulsating Latin music, conga lines and samba dancers, and the aromas and flavors of Cuban cuisine from more than 500 food vendors. Entertainment also includes clowns, face painting, game booths and an amusement park. The two-week festival ends that evening at exactly 7 p.m. with a fireworks display. Some events require tickets; call (305) 644-8888 for schedules and ticket information.

The largest black heritage street festival in the country takes place every year the first Saturday and Sunday in June at the Miami/Bahamas Goombay Festival. Celebrating the island roots of early black settlers in South Florida, the two-day festival features continuous musical entertainment including the well-known calypso of the Bahamas, soul, blues and contemporary music. The Royal Bahamas Police Band from Nassau performs twice a day in precision marching drills. Junkanoo groups from the Bahamas, with their colorful paper costumes and "rake and scrape" musical instruments, invite spectators to join their noisy snake dancing. Arts and crafts, vendors selling jerk chicken, conch fritters, and pigeon peas and rice, and a variety of straw market products, transform Coconut Grove's Grand Avenue into Nassau's Bay Street. Early-morning arrivals can stroll Grand Avenue, watching the vendors set up their food and crafts booths and taking in the smells of food cooking over open grills. But action and excitement heat up the afternoon and evening when a half-million revelers fill the street.

The Bon-Japanese Festival in mid-August is a small Japanese-style street fair with folk dancing, music, games, food and drink, held in conjunction with an important Japanese holy time, during which it is believed that the

souls of ancestors revisit the world of the living. The one-day event takes place at the Morikami Museum of Japanese Culture in Delray Beach which was established to recognize the Yamato Colony, founded in the early 1900s to grow pineapples and vegetables. The festival opens with a performance by the Nippon Fushuu Daiko Hozonkai, playing large barrel-shaped Japa-



nese drums. Bon Odori, or summer folk dancing, follows and members of the audience are invited to join with the Chitose Kai Dance Troupe to learn the steps. Also performing are the Japan American Society of South Florida dancers and Nichi Bei Kai, the Bay Area Japanese American Society dancers. While at the festival, be sure to see the rest of the museum, which contains outstanding examples of Japanese art, architecture and landscaping.

A number of other festivals commemorate events important to South Florida's large number of ethnic groups. At almost any time of year, you can experience the culture and cuisine of nearly any country. Independence Days of Peru, Colombia, and Mexico are celebrated at Miami's Tropical Park; Bicentennial Park becomes Jamaica during the Jamaican Awareness Reggae Festival in August; and a host of other groups celebrate their holidays throughout the year. ■

## CALENDAR

### More South Florida Festivals

The following is just a sample of the variety of events and festivals you will find in South Florida. For information, please contact the telephone number listed:

#### Asian American Festival

Homestead (305) 235-5120

#### Bon-Japanese Festival

Delray Beach (407) 495-0233

#### Brighton Field Day and Rodeo (Seminole Indian)

Okeechobee (813) 763-7501

#### Carnaval Miami/Calle Ocho

Miami (305) 644-8888

#### Chalo Nitka Festival (Native American)

Moore Haven (813) 946-0440

#### Colombian American Festival

Miami (305) 770-0995

#### Festa Italiano

West Palm Beach (407) 241-6050



#### Goombay Festival

Coconut Grove (305) 372-9966

#### Italian Renaissance Festival

Miami (305) 579-2708

#### Latin Orange Festival

Miami (305) 856-6653

#### Puerto Rican Cultural Festival

Miami (305) 944-4030

#### Roots Cultural Festival (African American)

Delray Beach (407) 243-7556

#### Sistrunk Historical Festival (African American)

Fort Lauderdale (305) 765-4663

#### Sunstreet Festival (African American)

Miami (305) 756-8702

### June–October 1993

#### Ongoing through July

##### St. Augustine

Archaeology in the Courtyard: Investigation of the courtyard of the Government House. (904) 825-5033.

#### June-August

##### Tallahassee

"Picture South Florida" at the Museum of Florida History. People and events of "a day in the life of South Florida." (904) 488-1484.

#### Ongoing through September 6

##### Pensacola

A Sporting Place to Be. Exhibit focuses on sports history in Pensacola, beginning with the first baseball game in Seville Square in 1868. T. T. Wentworth Museum. (904) 444-8905.

#### Ongoing through October

##### Tallahassee

1930s and 1940s baseball memorabilia honoring sportscaster Red Barber. Knott House Museum. (904) 922-2459.

#### June 1-30

##### Miami

Russian Painting 1900-1940 from the State Russian Museum. Bass Museum of Art. (305) 530-8332.

#### June 1-July 31

##### Miami

Spitballs and Sliders: Florida's Romance with Baseball. Historical Museum of Southern Florida. (305) 375-1492.

#### June 3-August 15

##### Miami

Native American Tradition: The Alfred I. Barton Collection of North American Indian Art. Lowe Art Museum. (305) 284-3536.

#### June 26-27

##### St. Augustine

Greek festival on St. George Street. Greek folk dancing, music, Greek food and crafts. (904) 829-8250.

#### July 17-18

##### Homestead

Tropical Agricultural Fiesta at the Redland Fruit & Spice Park Homestead, 24801 SW 187 Ave, 10 am-5 pm. Ethnic foods, plants for sale, advice for gardeners. (305) 247-5727.

#### July 19-25

##### Key West

Hemingway Days Festival. Includes parties, concerts, look-alike contest, storytelling, writers'

workshop. (305) 294-4440.

#### August 14

##### Delray Beach

Bon-Japanese Festival at Morikami Museum of Japanese Culture. Celebration of Japanese heritage. Folk dancing, music, games, food, street fair, fireworks. (407) 495-0233.

#### August 16-December 2

##### Miami

Fort Mose: Colonial America's Black Fortress of Freedom at the Historical Museum of Southern Florida. Explores the African-American colonial experience in the Spanish colonies. (305) 375-1492.

#### September–November

##### Tallahassee

Imag(in)ing the Seminole: Photographs and Their Use Since 1880 at the Museum of Florida History. Examines how Seminoles have been depicted by art, science and tourist literature, advertising and the popular press. (904) 488-1484.

#### September 1-31

##### Tampa

Plant's Love Affair with Romantic Art at the Henry B. Plant Museum. (813) 254-1891.

#### September 3-5

##### Jacksonville

Springfield Jazz & Heritage Festival. Street dance, continuous musical entertainment and tour of historic homes. (904) 356-5922.

#### September 18-19

##### Tallahassee

Native American Heritage Festival at the Tallahassee Museum of History and Natural Science. Cooking demonstration, canoe building, music, dancing, crafts. (904) 575-8684.

#### September 25

##### Brooksville

Heritage Quilt Show at the Victorian house Heritage Museum. Quilts from the community will be displayed in every room. (904) 799-0129.

#### September 25

##### Quincy

Quincyfest at the Court House Square Downtown Quincy. Arts, crafts, international foods, children's activities, entertainment. (904) 627-2346.

#### October 2

##### Tallahassee

San Luis Heritage Festival. Costumed reenactors, demonstrations, performances, crafts, children's activities, and presentations about history and archaeology. (904) 487-3711.

#### October 9

##### Brooksville

Fall festival. Demonstration of rug weaving, tatting, pine needle handicrafts and more on the grounds of the Heritage Museum. (904) 799-0129.

#### October 9-10

##### Cocoa

Seminole Indian & Florida Pioneer Festival at Brevard Community College. Indian and Florida craft fair, Seminole and Miccosukee food booths, folk performers, music, alligator wrestling. (407) 632-1111, ext. 3720 or 3330.



#### October 10

##### Miami

Discovery of America Day at Bayfront Park. Reenactment of Columbus' landing, folklore groups from Spain, Mexico, Columbia, Panama, children's activities, laser light show, fire works. (305) 541-5023.

#### October 15-17

##### Tampa

Mailou Art Fest at the Museum of African American Art. Artists' market, exhibits of original works and market place products, food, demonstrations, entertainment, international beer and food tasting festival. (813) 272-2466.

#### October 22-November 14

##### Tallahassee

12th Annual Quilt Show: Memories are Made of This at the Museum of Florida History. More than 100 handcrafted contemporary and antique quilts. Log cabin block quilt of the Old and New Capitol will be raffled. (904) 877-1845.

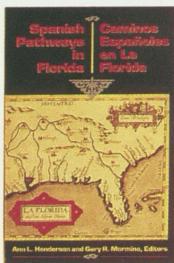
#### October 24

##### Miami

Festival of the Americas at Tropical Park. Featuring music from Hispanic entertainers, food, arts and crafts. (305) 541-5023.

**SPANISH PATHWAYS IN FLORIDA**

by Ann L. Henderson and Gary R. Mormino;  
Translated by Carlos J. Cano, Jose A. Feliciano-  
Butler, and Warren Hampton; *Sarasota: Pineapple Press, 1991, 368 pages, \$24.95, \$18.95 softcover.*



This is a collection of fifteen essays on Hispanic contributions to the history and development of modern day Florida. The book has been published in English and

Spanish on facing pages, an effective way to present the information in a bilingual format. The editors provide a glossary of Spanish words used in the book that don't easily lend themselves to translation.

The introduction by Henderson and Mormino invites us to rethink our traditional view of United States history and to embrace its Hispanic origins. Under the umbrella of the Columbus Quincentennial, the book provides us with fascinating insights into the Spanish cultures that dramatically shape our world.

The essays are not limited to the contributions of Early Spanish explorers and settlers; they also encompass the contributions of such modern day Cuban-Americans as Miami Mayor Xavier Suarez and Key West artist Mario Sanchez. The emancipation of fugitive slaves in Spanish Florida is documented in Kathleen A. Deagan's "Fort Mose: America's First Free Black Community" while Afro-Cubans and their experiences in Florida are chronicled by author Nancy A. Hewitt in "Paulina Pedroso and 'Las Patriotas' of Tampa." Hewitt's essay also provides insight on the contributions women made to the Cuba Libre movement in Tampa during the 1880s and 1890s.

Henry F. Dobyns and Charlotte M. Porter provide informative essays on the ramifications of the joining of two vastly different macrocosms. Dobyns explores the devastation wrought by diseases and organisms transported from Spain, Portugal and Europe, while Porter enumerates on New World contributions to the culinary and medicinal facets of the Old World.

The final selection by Michael V. Gannon titled "The Columbus Quincentenary: What Will We Celebrate?" is both dated and prophetic. Designed to encourage the further recognition and preservation of Florida's

Spanish heritage during the Quincentennial year of 1992, the essay challenges us to alter our view of history to include the diverse ethnocultures that shaped our state.

*Reviewed by Vicki L. Cole, historian with the Bureau of Historic Preservation.*

**THE BOOK LOVER'S GUIDE TO FLORIDA**

by Kevin M. McCarthy, editor; *Sarasota: Pineapple Press, 1992, 500 pages, \$27.95, \$18.95 softcover.*

From mystery writers and poets to environmentalists and writers of Gothic romances, Florida has given the world some of its greatest literature.

Editor McCarthy couldn't have chosen a more apt title for this new volume from Pineapple Press. Reader, collector, bibliographer, biographer, librarian, traveler and historian all will be intrigued by the careful crafting of these travels through Florida. Along the way, we are introduced to authors who are full or part time Floridians, or who have written about Florida.

It's easy to see a book lover's guide appealing to those who are "into" books, but to be appealing to the traveler and the historian, there must be something extra. In this case there definitely is. Beginning with maps of each of the areas covered, the contributors have touched on Florida's history in our odyssey through the state; anecdotes, historic sites, the places where authors have or do live are all pointed out for our enjoyment along the way.

Did you know for example, that Jules Verne's 1865 novel *From the Earth to the Moon* launched the rocket from Tampa (precursor to Cape Kennedy), or that "The Lady that's known as Lou," from Robert Service's *The Shooting of Dan McGrew*, lived in St. Augustine?

It's the books themselves, though, that are the real attraction. The titles rush up and down the pages hoping to attract your attention so that you'll nab them from the page: it's a bibliography that's actually fun to read.

*Reviewed by Walt Marder, Preservation Architect with the Florida Bureau of Historic Preservation*

and a long-time member of the Tallahassee Bibliophiles.

**VANGUARD OF EMPIRE**

by Roger C. Smith; *New York: Oxford University Press 1993, 304 pp., \$32.50 hardcover.*

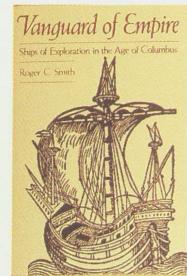
Historians have, in the past, given wonderful narratives of fifteenth and sixteenth-century exploration but have neglected the technical aspects of the sailing vessels involved. Not so in *Vanguard of Empire*, written by Roger Smith, Ph.D, State Underwater Archaeologist, and published this spring by Oxford Press.

Smith is careful to give a detailed picture of how these little ships were built and made seaworthy, how the crews lived and ate and how crew members coped with hygiene. He further describes how this picture was continually altered as shipwrights worked by trial and error, correcting mistakes in progressive constructions. "The people who built these ships also traveled on them and frequently took for granted living conditions that researchers now question," says Smith. "Inventories and documents have finally shed light on these conditions."

Smith describes his book jokingly as an armchair adventurer's yarn about 500 year-old ships that no longer exist. However, he is quick to note that it is a refreshing combination of archaeological research and original Portuguese, Spanish, and English archival source material that gives insight into early voyages of exploration. Smith also adds that "new archaeological data" from the earliest European shipwreck sites in the New World keep this publication from being just another historical narrative.

Denise Lakey, Smith's archaeological colleague in this publication, has translated and transcribed Spanish archival materials that depict the inventories of Columbus' *Niña* and *Santa Cruz* vessels. These inventories appear in the book's index directly opposite a copy of the original Spanish inventory listing. The interpretation of this index and the overall attention to unusual seafaring nuances allows Smith to reconstruct the Age of Exploration and Discovery, when empires emerged and were sustained.

*Reviewed by Phillip Pollock, contributing editor.*



# M A R K E T P L A C E

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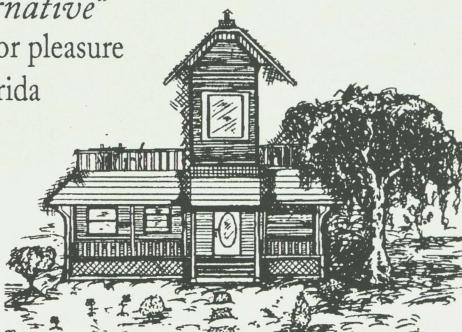
Classified advertising is available in Florida Heritage Magazine at the rate of \$2.50 per word, 25-word minimum. Send orders and payment to Florida Heritage Magazine, Division of Historical Resources, R.A. Gray Building, 500 S. Bronough St., Tallahassee, Florida 32399-0250. For information call (904) 487-2344.

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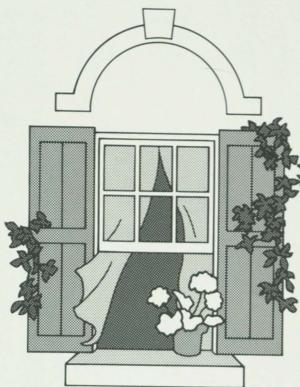
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## NOAH'S TIMBERS

*Story and Photograph by Phillip M. Pollock*

A primitive and unique conifer tree—*Torreya Taxifolia*—is the focus of one of Florida's first state parks and key to a nearly thirty-year-old claim that Noah's Ark was crafted out of Torreya timber. Though the park was created in 1935, it was not until 1966 that historian and Liberty County attorney E. E. Callaway published his book, *In The Beginning*. Here Callaway uses positions of rivers, chunks of petrified “gopher wood” (*Torreya Taxifolia*) cast off during the construction of the Ark, and “Divine Intelligence” to conclude that “...the Garden was and is a fact, and was and is located between Bristol and Chattahoochee, Florida where the Ark was made.” The “Garden of Eden” is, in fact, a picturesque locus within the Nature Conservancy's tract of land that lies approximately six miles south of Torreya State Park proper, but it was truly this entire area that Callaway discussed.

Certainly, if there was ever a biblical “Garden of Eden,” the park and its surroundings could easily qualify. This acreage of southern highlands is home to biological oddities that include the Torreya trees, rare salamanders, pink mountain laurel, and swallow-tailed

kites. Steepheads, distinct ravines in the park and neighboring areas, accommodate the Torreya and at least two other plants—Croomia and the shrubby, evergreen Florida Yew—that survived the last glacial period. This unique vegetation graced the moist slopes of the steepheads in the 1830s when botanists Croom and Torrey discovered them. Today these primitive plants carry the names of their discoverers and lend their primeval beauty to the cavernous ravines and slopes. Perhaps E. E. Callaway was right! ■

*Torreya State Park is located about 40 miles west of Tallahassee—sixteen miles south of Interstate 10 off State Road 12. A seven-mile loop trail leads through forested ravines, along bluffs above the river, and past Civil War earthworks. Likewise, the adjacent Nature Conservancy tracts offer trails, earthworks, and Indian mounds. The trails are open throughout the year. At the park is the 1830s Gregory House, previously located on the opposite side of the Apalachicola River. The Florida Forest and Park Service acquired the dilapidated house in 1935 and disassembled it, marking individual boards and bricks for later reconstruction. The Civilian Conservation Corps finished putting the house back together in 1941 at its present location. Tours of the home are offered daily. (904) 643-2674.*



# *There's more to Palm Beach County than meets the*

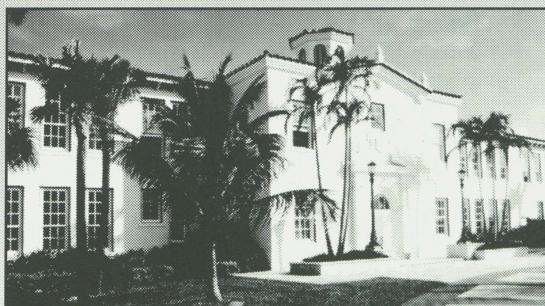


**In addition to Henry Morrison Flagler's home,  
we also have all this history!**

Ann Norton Sculpture Gardens ♦ Armory Art Center ♦ Art Deco Society of the Palm Beaches ♦ Bethesda-by-the-Sea Episcopal Church ♦ Black Historical Preservation Society ♦ Boca Raton Historical Society ♦ Boca Raton Railroad Depot ♦ Boca Raton Resort & Club ♦ Boca Raton Town Hall ♦ Boynton Beach Historical Society ♦ Boynton Elementary School ♦ Boynton Women's Club ♦ Cason Cottage Museum ♦ Children's Museum of Boca Raton ♦ City of Lake Worth Museum ♦ City of Pahokee – Prince Theatre ♦ Colony Hotel ♦ Dade County State Bank ♦ Delray Beach Historical Society ♦ First Presbyterian Church ♦ First United Methodist Church ♦ Glades Historical Society ♦ Henry Morrison Flagler Museum ♦ Herbert Hoover Dike ♦ Historic Palm Beach County Preservation Board ♦ Historical Society of Palm Beach County ♦ Jupiter Inlet Lighthouse ♦ Kelsey City's City Hall ♦ Laurence E. Will Museum ♦ Loxahatchee Historical Museum and Society ♦ Mangrove School ♦ Morikami Museum and Japanese Gardens ♦ Norton Gallery of Art ♦ Ocean Avenue Bridge ♦ Old School Square Cultural Arts Center ♦ Palm Beach Community College Museum of Art ♦ Palm Beach County Genealogical Society ♦ Palm Beach County Historical Commission ♦ Palm Beach Historical Commission ♦ Palm Beach Junior College Historic Building ♦ Payne Chapel A.M.E. ♦ Preservation Foundation of Palm Beach ♦ Royal Poinciana Chapel ♦ Seaboard Railway Station ♦ Society of the Four Arts ♦ Tabernacle Missionary Baptist Church ♦ The Breakers Hotel ♦ Torrey Island Bridge ♦ Trinity Episcopal Church ♦ Twenty Mile Bend Bridge ♦ West Palm Beach Fishing Club ♦ West Palm Beach Women's Club ♦ Zora Neale Hurston Roof Top Garden Museum



Armory Arts Center, West Palm Beach (1939)



Old School Square Cultural Arts Center, Delray Beach (1913, 1925)

## In the Fall Issue...

### ■ Florida's Old Courthouses

In our next issue we'll visit five historic seats of local government, some of which have been put to new uses.

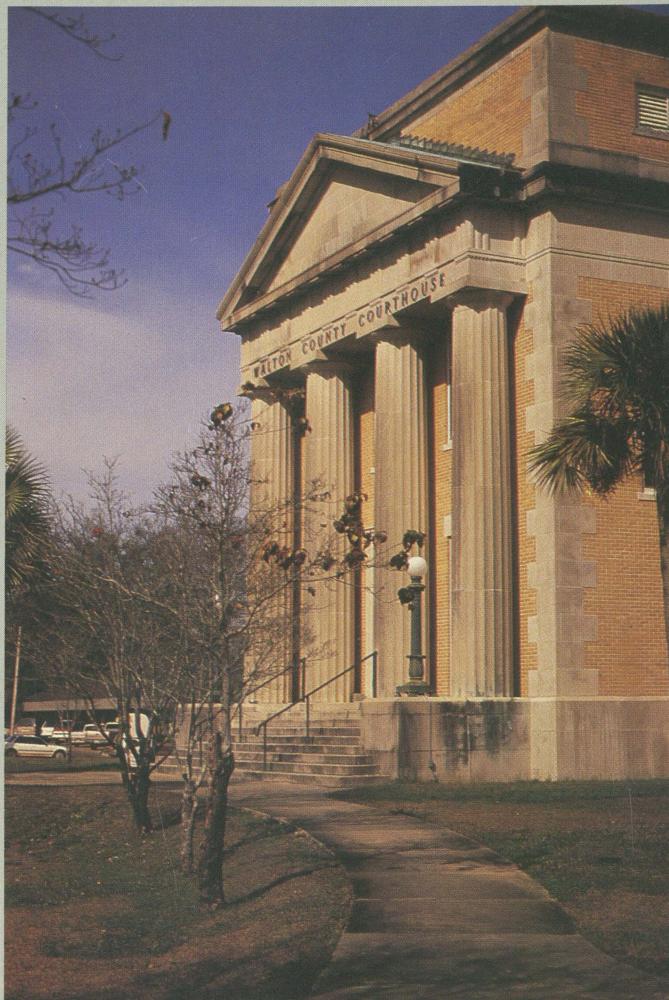
### ■ Sarasota Opera House

A close look at this c. 1926 restored home of music, dance and grand opera in one of Florida's most cultural communities.

### ■ Historic Gardens

Many of Florida's historic sites also have magnificent formal gardens, lovingly cared for through the years. Travel with us to Vizcaya, the Ringling Museum, Bok Tower Gardens and other delightful settings.

*And much more!*



The Walton County Courthouse, DeFuniak Springs

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